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WELCOME TO UCSC

The Social Documentation Program's faculty and the entire Film & Digital Media (F&DM) Department welcome you to the Master of Arts degree program in Social Documentation (SocDoc) at UC Santa Cruz. This handbook will serve as your guide to the program, people and facilities that are available to support and enhance your work during your time as a Social Documentation Graduate Student. You will find the answers to many of your questions about academic programs, requirements, staff and faculty, courses, teaching assistantships, financial aid and other useful campus resources here.

Please keep this handbook during your entire course of study with the program.

The Graduate Coordinator will serve as your primary administrative contact during your time with the department, and will provide you with information about course enrollment, orientation activities, academic employment and payroll, university policies and procedures and deadlines for each quarter. If you have additional questions about the program after reviewing the information in this handbook, you may contact the Graduate Coordinator at any time for assistance. The F&DM staff is available to assist you with your questions about the rules and regulations of the university. You can find a listing of the staff with primary duties and contact information in the directory section of this handbook.

Welcome to the Social Documentation Program! We wish you the best of luck with your time here as a SocDoc graduate student.
THE SOCIAL DOCUMENTATION PROGRAM

About the Program

This is a crucial time for documentary, as traditional sources of journalistic investigation and reporting are dwindling, untested opinions dominate the internet, veracity is under constant attack, and audiences increasingly must search hard to find reliable perspectives on the world. It is at this moment that the Social Documentation (SocDoc) Program has come into being to train the next generation of documentarians in scholarly and creative approaches to experience, representation, and argument. Founded in 2005, the SocDoc Program at UCSC taps faculty across the campus to provide students with access to interdisciplinary expertise in an effort to ground M.A. students in the deepest understanding of the subject matter as well as the field of documentary practice and history.

The Master of Arts degree program in Social Documentation focuses on the development of critical understanding and professional production of social documentaries primarily in the genres of video/film, photography, digital media, and audio. In special cases and when appropriate faculty are available to advise students, projects may also be considered in the genres of ethnography, public installation, and museum exhibition.

Benefiting from the years of experience of faculty in representation, documentary history, social change and community intervention, students are expected to hone documentary approaches suited to their substantive interests, to ground themselves in social-science and humanities analysis and research methodologies, and to acquire professional skills while maintaining a commitment to social justice and service to urgent issues and communities in need.

Students in SocDoc learn how to translate scholarly research and theoretical insight into accessible and professional-quality documentary products. Working with SocDoc faculty and with the Social Documentation Program's affiliated faculty, students will pursue a course of study through which they acquire substantive social-science knowledge and documentary skills that meet the highest professional standards in the approved medium of their choice. They will be expected to understand documentary strategies and to craft their work appropriately.

Aims and Objectives

The Social Documentation Program intends to train its graduates in critical thinking and the creative use of visual, sound, digital, print, online, and/or locative media dedicated to the documentation of underrepresented areas of community life, explorations of hidden histories, and investigations of unrecognized struggles. The curriculum concentrates on the analysis of social problems, the creation of a critical approach in the collection and presentation of documentary material, and on the role of visual storytelling, sound/music, interactive and analytic documentary in social change.

The Master of Arts in Social Documentation is designed to provide opportunities for the student who is actively committed to social justice to work on a full-time basis within and beyond the boundaries of the university. Master of Arts candidates build a curriculum around a required set of core courses that offer a foundation in the theory and practice of social documentary, elective courses in their substantive area of interest and the creation of a two-year documentary project that is the final
requirement of the degree. The two SocDoc cohorts frequently interact, and each cohort shares a set of concerns both professional and sociopolitical.

**Seminars and Special Events**

The Social Documentation Program invites visitors throughout the academic year to present seminars or screen work, as well as to meet with faculty and students to share their interests. Notice of these visits will be posted on the department’s website, advertised in flyers posted in the main buildings, and sent electronically.

Past Social Documentation presenters have included


The Department of Film & Digital Media also actively invites speakers to campus and holds numerous special events. To get the latest news on the department, please visit: [http://film.ucsc.edu/news_events](http://film.ucsc.edu/news_events)

Other lecture series and events of interest are put together by:

- Digital Arts & New Media MFA Program - [http://danm.ucsc.edu/news_events](http://danm.ucsc.edu/news_events)
- Arts Division - [http://arts.ucsc.edu/news_events/all_upcoming_events](http://arts.ucsc.edu/news_events/all_upcoming_events)
- Center for Cultural Studies - [http://ccs.ihr.ucsc.edu/](http://ccs.ihr.ucsc.edu/)
ABOUT THE DEPARTMENT

Department / Program Foundation

The masters program in Social Documentation (SocDoc) Program has already graduated eight cohorts of award-winning students. Since July 2011, SocDoc been a part of the Film and Digital Media department in the UCSC Arts Division. SocDoc actually welcomed its first class in 2005, when it was initiated as a graduate program in its original home within the Community Studies department of the Social Sciences Division, before its move across campus.

SocDoc continues its basic commitment to the development of expertise in the understanding and production of social documentaries primarily in the genres of video / film, photography, new digital media, and audio.

You may take courses that are designated SocDoc courses, and all SocDoc students may also take graduate courses in Film and Digital Media and in other programs and departments.

The Film and Digital Media (F&DM) department had its beginnings in the Theater Arts department, when a film and video track crystallized into a Film and Video Program and eventually became the Film and Digital Media department in 1998. Since its beginnings, the department has been committed to growing as a venue where theory and practice are integrated: rather than splitting off production and critical studies, as many “film schools” have done, FDM has been passionate about remaining a single department in which critical studies and production co-exist and inform each other. This approach underpins the undergraduate as well as the graduate programs. FDM now graduates approximately 100-150 undergraduates a year. In addition to the MA in Social Documentation, FDM has another graduate program, the PhD in Film and Digital Media, which debuted in the fall of 2010. The PhD classes are open to you, and you may encounter PhD students in SocDoc courses. (In fact, one PhD student, Alex Johnston, graduated from SocDoc in 2010.)

Film and Digital Media is also closely affiliated with the MFA in Digital Arts and New Media (DANM). DANM is an interdisciplinary MFA program within the Arts Division with participating faculty drawn from a number of Arts and Computer Science departments. Among the FDM faculty, Sharon Daniel, Soraya Murray, and Warren Sack all do fifty percent or more of their teaching in DANM; other faculty also teach courses from time to time. Just as with SocDoc, you are urged to explore relevant course offerings in DANM, and DANM students may show up in FDM graduate courses.

Other Arts Division graduate programs are the MA and PhD in Music, the DMA in Composition, and the PhD in Visual Studies (HAVC). Visual Studies offers a Designated Emphasis in Visual Studies and, as FDM has close ties to this program, you may also want to consult their course offerings on a regular basis; you will meet their faculty and grad students at the regular joint colloquia for which the two departments collaborate in both programming and organization.

UCSC has a strong interdisciplinary history that you will naturally access in SocDoc as you select your substantive advisor and begin to work intensively on researching the subject of your documentary. You should familiarize yourself with graduate courses and faculty that intersect with your overall interests, as well as connecting with faculty whose work relates to your project. There
are many opportunities to connect with peers and colleagues across campus, and such connections can be deep and fruitful.

**STUDENT ADVISING**

**Faculty Advisors**

According to SocDoc protocol, each student is required to have two faculty advisors, one to guide the development of substantive documentary content and the other to guide the development of creative documentary skills. Each student will begin the first quarter assigned at least one advisor from the Social Documentation faculty and Affiliate Faculty pool. This person will serve as an “interim” or “bridge advisor” who assists the student with the identification and confirmation of an ideal permanent advisor based on the student’s given research emphasis and proposed thesis project (in some cases, the “bridge advisor” may serve as a student’s permanent advisor). Each student must arrange to meet with his or her assigned “bridge advisor” early in fall quarter to discuss the intended course of study. Students will declare their substantive advisor by the end of the fall quarter.

**Note: Close contact with faculty advisors is absolutely crucial to success as a Social Documentation graduate student.**

Students will be required to turn in a contract of planned curriculum signed by both advisors prior to the final week of fall quarter. By the end of their first fall quarter, students should notify the department of the permanent faculty advisors (see Master’s Plan of Graduate Work and Thesis Topic below).

Students are required to take the initiative to contact their own advisors once they have been assigned and to arrange to meet with each of them at least once per quarter throughout their graduate study.

At the start of the second year, each advisor should again be consulted to review the course plan and make any necessary revisions. Students must commit to working with their substantive advisors for the entirety of the program to allow the student-advisor relationship to evolve and grow. Although rare, any potential changes in advisors must be discussed with the Graduate Director. Students wishing to change their advisors after their first quarter must obtain approval of their current advisors and notify the graduate director and Graduate Coordinator of the change.

**Administrative Advising**

The Graduate Coordinator advises students regarding university policies and procedures, academic progress, curriculum, course options, deadlines, and other general administrative issues as they relate to a graduate career. General questions or concerns about the program should be directed to the Graduate Coordinator, who serves as liaison between university administration, faculty and students. Open advising hours will be posted and/or sent out at the beginning of each quarter. The
Director of Graduate Studies (DGS) will organize and administer the Qualifying Exam and Final Exhibition/Graduation. The DGS also advises students and faculty on academic administrative matters such as probation, courses, ethics, etc.

DEGREE REQUIREMENTS

The Social Documentation Program has a required core curriculum around which students are expected to design an individual course of study leading to the planned thesis documentary project. Faculty advisors will be involved in coordinating each student’s study and project plans. **Full-time enrollment in the program is required** – exceptions to this policy are extremely rare and at the discretion of the graduate director(s).

Failure to meet the Program’s course requirements, project standards and/or deadlines may result in academic probation and, in extreme instances, dismissal from the program. Please keep in mind that academic integrity is always expected of all SocDoc students.

For details of UC Santa Cruz Policy on Academic Integrity for Graduate Students, please visit [http://www.ucsc.edu/academics/academic-integrity/graduate-students/index.html](http://www.ucsc.edu/academics/academic-integrity/graduate-students/index.html)

**Course Requirements**

A total of 72 units will be required to complete the Master of Arts Degree in Social Documentation, consisting of 40 units of required core courses and a minimum of 32 units of electives (including individual studies and project completion). You will automatically receive 5 of these elective units when you take SOCD 295 – Project Completion. There are eight required core courses and they will be offered as follows:

**First Year:**
- **Fall**
  - 200 “Approaches to Social Documentary”
  - 290 “Special Topics in Social Documentary”
- **Winter**
  - 202 “Practice of Social Documentary”
  - 208 “Social Science Research and Social Representation”
- **Spring**
  - 270 “Project Planning”

Note: Optional core Classes depending on medium are also offered during the first year:
- 293 “Documentary Animation and Motion Graphic Production” (Not offered in 2015-16)
- 280 “Video Production” – offered winter quarter

**Second Year:**
- **Fall**
  - 294A “Production, Analysis, Editing”
  - 204 “Ways of Seeing and Hearing”
- **Winter**
  - 294B “Production, Analysis, Editing”
- **Spring**
  - 294C “Production, Analysis, Editing”
  - 295 “Thesis Project Completion” (highly recommended elective course)
In addition to completing the required core courses, students are expected to complete an additional 32 units of elective coursework, including independent study, labs, and additional courses within or outside of the Film & Digital Media department.

During spring quarter of the second year, each student will sign up for 5 units of “SOCD 295, Project Completion” credit, which will serve as both an elective fulfillment and the thesis capstone requirement, and will be conducted as an individual study under the supervision of faculty advisors. Other elective coursework will be chosen on a project-by-project basis, determined by student consultation with faculty advisors in assessing the research and professional training needs of the subject.

*Note: There may be fees assessed for some classes – notably 202, 280, 293 and 290.

**1st Year Requirements**  
(See Deadlines Below)

**Equipment**

Students are required to come to the program with their own headphones (in the case of video, audio, and new media) and two 2TB drives (one working drive, one mirror drive).

SocDoc also highly encourages students to come to the program with a laptop for word processing, research and documentary production, though not mandatory. The program and university provide students with access to desktop computers for documentary production and other university tasks; however, we have found that students with a personal laptop have more accessibility and flexibility in accomplishing coursework as well as documentary fieldwork.

**Photo Release**

Incoming students are asked to sign release forms to allow the inclusion of any photographs in which they appear for web or promotional purposes.

**Master’s Plan of Graduate Work and Thesis Topic**

In conversation with their advisors, all incoming students complete a Master’s Plan of Graduate Work form, which serves as a guide for their course of study and identifies their project topic and advisors. This form should be signed by the student’s permanent advisors, who will work with the student over the course of their project.

**Qualifying Exam**

The major benchmark for first year students is the Spring Qualifying Exam (QE), which determines if students may proceed in the program. Students should maintain close contact with their advisors to prepare for the exam and review of their work.

The QE will review the following:
1. Coursework

Students must successfully complete all first-year core courses (200, 202, 208, and 270) and electives with satisfactory grades and in good academic standing. Faculty will also take into account the results of completion of other courses when determining academic standing.

2. Project Proposal

In summary, this proposal must include the following components:

- a detailed description of the subject to be documented
- a creative treatment
- a work plan including budget and timeline
- a preliminary annotated bibliography and filmography / videography of related works

The project proposal will serve as the basis for an oral qualifying examination (QE). Approval of this written proposal and satisfactory completion of the oral exam are prerequisites for advancement to further coursework or fieldwork on the Master's Project during the second year. Further guidelines for the written proposal are established in core course 270.

3. Progress Report

As part of the QE, each student must provide a three-page Progress Report detailing accomplishments during the first year in the program. This report is completed in conjunction with the Project Proposal (and submitted with it) and must include the following:

- A list of all courses completed and evaluations
- A description of research progress and preparation for the final project, a projected plan for the second year, including course work, internships, and final project work
- A list of publications, conference participations, festival presentations or broadcasts
- A list of grants applied for and secured

4. The Oral Qualifying Examination

At the end of spring quarter (usually, the first week of June) of the first year, all these elements come together: each student will meet with a committee consisting of her/his two faculty advisors and the SocDoc Graduate Director. The committee will evaluate the student’s progress based on the following criteria:

- Narrative evaluations for coursework
- The Project Proposal
- The Progress Report

The committee will grant a summary recommendation for continued standing in the program based on the result of the Qualifying Examination. Possible summary recommendations are:
- Acceptable Progress (approved to be proceeding as expected)
- Needing Improvement (with specific strategies for improvement)
- Academic Probation (with a specific written plan of additional work and deadline(s) by which the work must be completed - see page 19)

Each student will receive a written summary of her/his evaluation and will be encouraged to review it with both faculty advisors.

**Graduate Exhibition**

1st year students are required to participate as support staff for the SocDoc Graduate Exhibition that is held for the 2nd year students at the end of each academic year, usually during spring finals week. Please take care in planning your summer travel as this obligation is non-negotiable. The first-year cohort will be assigned by the Graduate Coordinator to support the Graduate Exhibition, primarily through publicity and support on the exhibition day – welcoming guests, taking pictures, and offering moral support! In addition, the first-year students regularly use this exhibition to fine-tune their expectations of their own productions in advance of heading out to the field to begin work. Put simply, it's a shot of inspiration!

**Summer Work**

Over the summer students will shoot and record the main elements of their documentary, as discussed with their advisors; mid-summer check-ins with them are advised. Students should also back up their work over the summer and should be prepared for the fall with all their work logged and indexed. Also, students should organize their Release Forms for inclusion in the final version of the Project Proposal the following year.
Summary of 1st Year Deadlines and Dates, 2015-2016

- **Tuesday December 8, 2015** – Advisor Selection, Master’s Plan of Graduate Work and Thesis Topic
  - Submit hard copies to Graduate Coordinator, Graduate Director and Thesis Advisors

- **Friday May 13, 2016** - Project Proposal
  - Submit hard copy to Graduate Coordinator
  - Submit electronic copies to Graduate Coordinator, Graduate Director, Thesis Advisors, and SocD 270 instructor. Submit as a Word document with a filename indicating your full name and “Final Thesis Proposal”

- **Friday May 20, 2016** - Progress Report
  - Submit hard copy to Graduate Coordinator
  - Submit electronic copies to Graduate Coordinator, Graduate Director, Thesis Advisors. Submit as a Word document with a filename indicating your full name and “Progress Report”

- **May 23-27, 2016** - Qualifying Exams will be held with the Graduate Director and your Thesis Advisors

- **Thursday June 9, 2016** - Website & Kickstarterer Information
  - Email links and info for online support and fundraising to the Graduate Coordinator

- **Mid June** - Support for Graduate Exhibition (Date TBA)
  - Students must remain available in Santa Cruz until the completion of the exhibition, which takes place after the end of finals. Attendance at the exhibition is required to pass SOCD 270.

- Completion of TA Requirements – **Varies by Quarter** (students must remain available at the end of each quarter until all their TA requirements, including grading, are finished)

*Dates subject to change

2nd Year Requirements

Coursework

Students must successfully complete remaining core courses: 294A, 294B, 294C and 204. Students will also need to enroll and complete SOCD 295 “Project Completion” during the spring quarter.
The Final Project

The second year of study is largely focused on the completion of the documentary thesis project required for the awarding of the Master's degree, along with the revision and updating of the first year's Project Proposal to reflect the actual finished project and complete bibliography and filmography, videography, audiography, photography exhibition, and/or website lists. The two together constitute the thesis project of the Master’s Degree. This project must reflect original research and creative activity while demonstrating a command of related previous works by others recognized practitioners and scholars in the relevant field and medium. With an understanding of budgetary, equipment, and time limitations, all final electronic, digital, photographic, or written projects should reflect a level of quality appropriate for publication, exhibition, or broadcast.

Typically, the expectation in each medium is as follows:

**Documentary Film/Video:** One 16-20 minute documentary suitable for broadcast and/or festival exhibition. Faculty highly recommends a 20-min. length to improve festival prospects. Keep in mind that there are no exceptions to the 20-min. maximum length. The final running time must include opening titles and end-credit sequences.

**Documentary Photography:** One on-campus and/or off-campus exhibition in a format and venue to be determined by the student and advisors, such as on-site gallery exhibition, digital projection, web-based presentation or publication; and a contextual written component accompanying the presentation of work, such as an essay, artist’s statement, or manuscript text as determined in consultation with advisors and the Graduate Director. In addition, the production of a time-based photo documentary of up to 10-min.with sound should be prepared, in tandem, for inclusion in the final exhibition screening.

**New Media/Online:** A web-based, podcast, or interactive installation project in a format to be determined by the student and advisors, with enough complexity and polish to warrant acceptance as degree fulfillment.

**Other Formats:** In special cases, the program will consider thesis projects in Archive, Audio Documentary/Sound Recording, Historic Exhibition or Public History, Installation, Documentary Animation or Oral History/ Ethnography/Creative Non-Fiction. Projects in these formats must be pre-approved by the Graduate Director and two faculty members willing to serve as advisors for the entire duration of the student’s tenure with the program. The final presentation will be determined in consultation with the advisors and Graduate Director.

**Additional Thesis Requirements**

Written Component:
In addition to the documentary component, each student must produce a final analytic essay describing the relationship between the documentary project and the field of social
documentation for the final portfolio. This essay should include a definitive updating and revising of the elements first elaborated in the first-year proposal, and should further reflect on the conceptualization, rationale, and methodology of the project as carried out. Relevant field notes, annotated bibliographies, archival searches, release forms, filmography, videography, audiography, photography exhibitions, and/or website lists are to be included as appropriate to the discipline, per discussion with faculty advisors. The thesis proposal guideline indicates typical lengths for each section, but specific length and/or formatting guidelines will be specified by faculty advisors. All these elements are included as expectations for the final quarter of 294C/295 courses.

Website and Trailer Components:
After completion of the thesis work, SocDoc second-year students are expected to create a website and trailer for their finished documentary project.

**Master's Thesis: Documentary Component Screen/Project Credits**

Completed projects must acknowledge the SocDoc program as follows.

**Credit:**
- Produced in association with SocDoc
- Graduate Program in Social Documentation
- Department of Film & Digital Media
- University of California, Santa Cruz

**Credit Placement:**
- Video & Single Channel Multimedia: Full credits and SocDoc, F&DM logos and Arts Division logos
- Photo: Exhibit card for installations
  - Cover or title page for manuscripts
  - Home page for web presentations
  - Same as video for digital projection
- Sound: Exhibit card for installations
  - Home page for web presentations
  - Spoken credit in show intro and outro for all versions

**Master's Thesis: Documentary Component Requirements**

In May, the student's latest version of their documentary will be submitted to the faculty for review. The final evaluation of student work for second-year students will be based on this submission of their thesis project and their updated analytical essay. Each faculty advisor and the graduate director must approve the project. Again, close contact with faculty advisors throughout the program is necessary for successful completion of the SocDoc program.
Students will continue to work on their project to prepare a screening/display version for the Graduate Exhibition, which must be submitted to Tristan Carkeet in May. It should constitute the most polished version possible of the project in terms of sound mixing, color correcting, printing, sound-level adjustments, etc. but it should not deviate in any major way from the 'completed' thesis project already submitted.

All presented work must acknowledge the SocDoc program according to the language listed above in the credit section. In addition, these project submissions must conform to the following guidelines:

**Film / Video (including Quick Time multimedia projects)**

An uncompressed Quick Time version, 2 BluRays, and 2 DVDs of the project must be submitted the SocDoc program coordinator and Tristan Carkeet.

**Photography**

Photography projects must be submitted in digital format on DVD or CD for digital presentation. Photographers may choose to submit archival-quality prints or a self-published book as well. The schedule for mounting an installation will be determined in consultation with advisors, the Graduate Director, and the venue.

In conjunction with the thesis project, photographers must create a multimedia photo essay including the stories, subject(s), sounds and images from the thesis project. This time-based “photo story” intended for screening and/or web-based display will be in delivered in a QuickTime digital format and on a DVD. The project will also be considered for final thesis screening with other documentary videos.

**Other Mediums**

The format for approved thesis projects in other genres must be determined in advance by the student’s faculty advisors and / or the Graduate Director.
Social Documentation Master’s Graduate Exhibition

The Thesis Exhibition will be held at the end of the spring quarter at a location and date of the program’s choosing. Projects approved by the faculty and SocDoc Director of Graduate Studies will be presented to the public. The date and location for this presentation will be announced at the beginning of spring quarter (if not earlier). If the show is to be made public, the SocDoc program will provide the following marketing: a press release coordinated through the University, flyers for students to distribute on campus and in the Santa Cruz community, and email announcements to campus community. Students may also help market the event if they choose to do so, but must follow any specific marketing guidelines set out by the Program, University, and/or the venue.

Students will be asked to sign a release form to allow the department and campus to use their documentary work for non-commercial educational and/or outreach activities.

Exiting the Program

Students leaving the program (whether graduating or withdrawing) must leave an export of their final project on the program hard drive in Apple ProRes 422 HQ Quick Time format, return their keys to the department, clean out their items for communal spaces, complete an exit survey, and provide the department with their future contact information. Please see the Graduate Coordinator for exit materials.
Specific Deadlines and Dates will be given to the student at the start of the fall quarter of their second year in the program.

- **September** – Arrive with all material and footage logged
- **December** – Paper cut and rough cut complete before start of Winter quarter
- **Early March** - Production stills, project description and student bio turned in.
- **March** – Fine cut in place in time for meeting with consulting editor Kate Amend.
- **April** - Graduation Exhibition Date and Location Announced
- **Early April** - Announce advancement to Master’s Degree to Graduate Division
- **Early May** - **Screening Version of Documentary**
- **End of May** - Analytical Essay
- **End of May** - All Other Master’s Degree Requirements Completed* (if participating in commencement ceremony)
- **Mid June** – **Required** Presentation Consultation with faculty
- **Mid June** - **Graduate Exhibition**
- **Mid June** - All Other Master’s Degree Requirements Completed* Last day of spring quarter (if not participating in commencement).
- All incompletes must be cleared – **Mid June** – Last day of spring quarter
- **June** - Exit the program – Forms must be completed and submitted, offices must be cleaned out, digital materials turned in, and keys returned to the Graduate Coordinator or department assistant.

* By Spring Deadline - SocDoc required courses must be completed in good academic standing and must total at least 40 credits. Any labs, individual studies, and additional electives must be completed in good academic standing and must total at least 32 credits. Finally, the faculty advisors and the graduate director must approve the completed documentary and essay.

**ACADEMIC PROGRESS**
**Academic Standing**

Students must remain in good academic standing throughout their time with the program. A graduate student is defined as being in good academic standing when enrolled in at least 10 upper-division or graduate-level units per quarter and passing at least 25 of those units per year. The department may also individually assess a student’s progress as in good standing.

**Grading Policies**

Graduate students will receive a grade of “S” (Satisfactory) for work equivalent to an “A” or “B” grade or a grade of “U” ( Unsatisfactory) for work equivalent to a “C” or lower. Students who wish to receive a letter grade for any course may request a grade change via the [http://my.ucsc.edu](http://my.ucsc.edu) system early in the term.

Students must receive a grade of “S” or a letter grade of “B-” or better in any course in order for that course credit to be counted toward the total number of units required for graduation. Grades of “U” or letter grades of “C” or lower may not be used to satisfy any requirements toward a graduate degree at UCSC.

**Academic Probation**

Any student who fails to complete academic work in a satisfactory manner may be placed on official Academic Probation at the discretion of her/his faculty advisors and the Graduate Director(s). The Dean of Graduate Studies will be officially notified when a student is placed on Academic Probation by the department. A student on Academic Probation will be required to complete a program of additional work in order to continue in the program. The successful completion of this required additional work will return the student to good academic standing.

Should a student placed on official Academic Probation be unable or unwilling to complete the additional work required to continue in good standing, the Film and Digital Media department may request that the Dean of Graduate Studies terminate that student’s graduate studies career at UCSC.

**Academic Integrity**

Plagiarism is a serious issue and, if verified, may result in a failing grade or dismissal from the course in question, academic probation, or even dismissal from the SocDoc Program. For an introduction to the serious issue of plagiarism and academic integrity, see:

- [http://www1.ucsc.edu/academics/academic_integrity/graduate_students/](http://www1.ucsc.edu/academics/academic_integrity/graduate_students/)
- [http://nettrail.ucsc.edu/ethics/index.html](http://nettrail.ucsc.edu/ethics/index.html)
- [http://www.historians.org/governance/pd/curriculum/plagiarism_defining.htm](http://www.historians.org/governance/pd/curriculum/plagiarism_defining.htm)
**Third Year Continuation**

The Master of Arts degree in Social Documentation is a two-year program and students are expected to complete all course requirements and project work within that timeframe. Only in exceptional circumstances, and with the written approval of both the Graduate Director(s) and Department Chair, will a student be permitted to continue in the program beyond the second year. The Film & Digital Media Department is not able to commit any financial support to students beyond their second year in the program.

**GRADUATE STUDENT SUPPORT**

Any guaranteed support from the Program is detailed in the student’s admission letter. This support, if offered, is for the first year of study only. The Program cannot guarantee any support beyond what is officially offered in the admissions letter.

Support may be a combination of TAships, fellowships, and possibly GSR appointments. Details regarding TAships and GSR positions are included in the respective offer letters. Questions about fellowships can be directed to the Graduate Coordinator or the Division of Graduate Studies.

The department will prioritize placing SocDoc and F&DM PhD students in any open F&DM TAship positions. The Graduate Coordinator will forward any TAship calls that the department receives from other departments to the students. The department never knows about all open TA positions on campus throughout the year. Students are responsible for contacting other departments, in which they may have some expertise or experience, about TAship openings. The Division of Graduate Studies will also put out a call in the spring quarter for potential TAships in the following academic year. The Arts Division is encouraging the practice of prioritizing assigning TA positions to graduate students within the Division.

**Notes on Teaching Assistant Appointments**

(Contact the TA Union and/or the Divisional Human Resources Representative for the most up to date information)

*Record Keeping / Evaluations*

See below for details.

Teaching Assistants should not store exam, grade, or evaluation information on shared / lab computers or unsecured personal computers. Student information must remain confidential.

*Payroll*

Teaching Assistants receive a salary, an educational fee waiver, and paid health insurance. Paychecks are issued monthly on the first of every month (the first check of the year for those
teaching fall quarter will be issued on November 1st. Final paychecks for those teaching during spring quarter are issued on July 1st. TAs fill out a “Payroll Check Disposition” form when signing employment papers, and are given the option of direct deposit or delivery care of the department.

**Teaching Assistant Workload Policy**

Course instructors are required to define any expected duties of a TA for their course in the “Teaching Assistant Responsibilities and Evaluation” form at the start of the quarter. Course instructors should not ask Teaching Assistants to perform any duties that are not listed on this agreement, and must abide by the following campus workload policy:

Teaching Assistants are paid to work at 50% time. A teaching assistant with a 50% appointment shall not be assigned a workload of more than 220 hours per quarter, or a workload of over 40 hours per week in any one week, or 8 hours in any day. The number of hours worked over 20 per week may not total more than 50 hours per quarter. This time includes attending lectures, preparing for and conducting sections, attending a weekly meeting with the course instructor, participating in TA training activities, grading exams and homework, and holding one office hour per week per section (generally two office hours per week). Graduate Division approval is needed for any student who offered an additional position/time and wants to work more than the 50% limit.

Note, that plagiarism is an issue of concern for TAs in terms of undergraduate assignments. It is usually dealt with in the course syllabus and may be discussed with the professor or lecturer. See: [http://undergraduate.ucsc.edu/acd_integrity/policy_1.html](http://undergraduate.ucsc.edu/acd_integrity/policy_1.html)

**Professional Ethics and Sexual Harassment**

A TA (or GSR) should be aware of the possibility that his/her statements and actions may constitute sexual harassment of undergraduate students they teach or supervise. Further, it is a breach of professional ethics for a TA or GSR to date a student in their class or under their supervision. The university has instituted a number of measures designed to protect the community from sexual and other forms of harassment. Information, advice, referrals, and/or copies of UCSC’s Sex Offense Policy and Procedures for Reports of Sexual Assaults(s) and Sexual Harassment are available to all students, faculty, and staff. Contact Rita E. Walker, Title IX/Sexual Harassment Officer, 105 Kerr Hall, (459-2462), rew@ucsc.edu, for details. These regulations of course also apply to the professional conduct between the TA and the Instructor, Professor, or Adjunct supervising them.

**Testing Students with Disabilities**

Students requesting special test arrangements are evaluated by the Disability Resource Center (DRC). DRC generates an “Accommodation Request” form for a qualified student. Students are responsible for presenting this form to the TA or the instructor and giving a two-week notice when they ask for DRC accommodation. TAs should discuss possible arrangements for accommodating students with disabilities with the course instructor.

**Counseling & Psychological Services**
UCSC has a variety of resources to support the mental health of our undergraduate and graduate students. Please visit their website for more information http://caps.ucsc.edu/.

You can also contact one of the department’s administrative staff (undergraduate adviser, graduate adviser, department manager) if you are seeking resources and support for your mental health.

During your time at UCSC, you might find yourself concerned about the mental health of one of your peers or someone in the campus community, including undergraduates you are teaching. A campus safety awareness campaign called "See Something, Say Something, Do Something" is in place and you can find valuable information about how to respond at http://deanofstudents.ucsc.edu/student-care/see-say-do/. If the person of concern is an undergraduate, please contact FDM’s graduate adviser right away to discuss the situation.

**Graduate Student Researchers**

A graduate student researcher (GSR) assists with scholarly research under the direction and supervision of a faculty member. Students are chosen by individual faculty for their achievement and promise as creative scholars. GSRs must be fully enrolled as graduate students for each quarter they are employed. Under the tuition remission program, non-resident tuition and in-state fees for GSRs with a minimum 25% appointment will be funded.

**Financial Aid**

Most aid is through loans. Students should submit a FAFSA each year.

The Graduate Student Association (GSA) may also offer some support. Usually, this is through travel grants. For more information, visit: http://gsa.ucsc.edu/

At times, the Department may have additional forms of support to offer students. Specific calls for applications will be made in these cases.

**Funding Opportunities**

Contact the Arts Division Research Grants Coordinator, Stephanie Moore, for the most up to date listing of funding opportunities - scmoore@ucsc.edu (831) 459-4973

The Graduate Coordinator and the faculty will forward other opportunities to the students. First year students should begin to research and submit project-funding proposals during the fall quarter. Students are ultimately responsible for finding and securing funding for their projects.

Students who plan to apply for grants or solicit donations should check first Stephanie Moore and the Film & Digital Media department manager regarding proper funding administration procedures.

**FACILITIES AND EQUIPMENT**
Refer to the Film and Digital Media Equipment and Facility Use Policy at

Our equipment inventory is in constant update. For a complete and up-to-date- list of hardware and software, consult the DGS.

Social Documentation and F+DM PhD students have 24-hour access to our facilities and may book the voice-over rooms, editing rooms, and the large production studio for their class projects via an online reservation system. These areas are for working; lounge spaces are in Kresge, as per below. Contact F&DM Operations for questions about facilities and equipment at fdmoperations@ucsc.edu.

**Screening and Instructional Spaces:**
Communications Room 130 (Studio A--approx. 30 seats or one small class)
Communications Room 150 (Studio C-- approx. 90 seats)
Communications Room 113 (Studio D-- approx. 25 seats or one small class)
Communications Room 119 (approx. 25 seats or one small class)

**Seminar Spaces:**
Communications Room 117 (media mini-rack with foreign standard VCR, all-region DVD, and computer/laptop projected playback)
Communications Room 121 (media mini-rack with foreign standard VCR, all-region DVD, and computer/laptop projected playback)

**Production Studio:**
Communications Room 140 (Studio B-- Green Screen, Lighting Grid System, Arri lighting equipment and grip support)

**Voice-Over Recording:**
Communications Room 134A (Large-Diaphragm Condenser Microphone, Pre-Amplifier, Analog-to-Digital Conversion Interface, installed computer for direct recording)
Communications Room 134B (Large-Diaphragm Condenser Microphone, Phantom Power Pack, user must provide digital audio recorder or laptop)

**Editing Facilities:**
Communications Computer Lab Room 11 (12 stations, plus instructor station with digital projection):
Contains one Mac Pro equipped Instructor station, ten iMac student editing stations, and two Mac Pro student editing stations. Each station is equipped with sound, still image, compositing, and video editing and processing software, as well as open source software for digital art projects.
Communications Room 206 – Mac Pro with Final Cut Pro 7, Final Cut Pro X, Adobe Premiere CS6, and a Blu-Ray burner. Dedicated to graduate student use only.
Communications Room 203 – Mac Pro with Final Cut Pro 7 and Final Cut Pro X.
Communications Room 202 – 24" iMac with Final Cut Pro 7 and Final Cut Pro X.
Kresge Annex B room 101 – Three Mac Pro editing stations, dedicated to graduate student use only.
All stations use Adobe Premiere as our primary editing platform. Kresge Annex B stations have FCP 7 and Adobe Premiere. Communications Computer Lab room 11 stations have FCPX, and Adobe Premiere.

**Media Transfer:**
Communications Room 135 (legacy media rack with installed PowerMac G5 for analog-to-digital conversion)

**Surround-Sound Mixing:**
Communications room 130 (Studio A)
Communications room 113 (Studio D)

**Production Equipment Lab:**
Communications Room 123 (field equipment check-out services, supported by an on-line scheduling system)
Equipment Check-Out Lab (ECL) maintains an extensive inventory of production equipment available for students currently enrolled in production courses. The lab inventory includes high-definition flash-based video camcorders and tripods, camera support equipment, such as lighting kits, reflectors, light meters, lenses, dollies, and grip equipment. Audio gear, including a wide assortment of microphones, booms, pistol grips and digital audio recorders, is also available. Visit Slugfilm (http://slugfilm.ucsc.edu/), the F&DM department’s production website, for more information on equipment and facilities. Specific information regarding our production equipment dedicated to the graduate programs is located in the F&DM equipment catalog at: http://slugfilm.ucsc.edu/production_support/?page_id=4012

**Campus Facilities:**
Across campus, classrooms, seminar rooms and lecture auditoriums of various sizes are equipped with VCRs, and DVD or Blu-Ray players, and video/data projectors to enable close study of moving images.

The Media Theater is a 400-seat theater/classroom with surround sound capability used for large lecture courses, as well as a venue for the annual screening of undergraduate student works. The theater is equipped with 35mm film projectors.

Many computer labs on campus are equipped with video, audio, desktop and web publishing software.

The Media Center at McHenry Library houses thousands of videotapes, laser discs, DVDs, Blu-ray discs, and CD-ROMs that are available for individual viewing and study. Our collection includes a diverse range of international feature films, experimental film and video work, animation, silent films and documentaries. The library also owns an up-to-date collection of reference material, books and scholarly journals related to film, television and media studies. When working as a Teaching Assistant, students are able to check out materials as a Faculty Proxy for use in seminar or lecture for the course. SocDoc students are entitled to check out Media Center DVDs, BluRays, etc. even without proxy status.
Recent developments: the University completed a 42,000 sf Digital Arts Research Center, which houses the Digital Arts & New Media program and other departments in the Arts Division. The main campus library was retrofitted and expanded by 120,000 sf. The FDM dept. created a stop-motion animation studio on the top floor of the Communications Bldg.

SocDoc students may obtain access to the Baskin Wet Black & White Lab or the Digital Imaging lab in the DARC building. Please check in with Professor Norman Locks if you are interested - norman@ucsc.edu

Graduate Student Offices
Communal F&DM graduate student spaces are located at Kresge rooms 348, 354 and 356. Students are responsible for the general maintenance and cleanliness of these spaces. Please report any issues to the Department. These spaces have a digital locking system. Student ID Cards will be coded to allow access. These cards will also allow access to Kresge Annex B. If an access card is lost, the student must immediately contact Tony Grant at tegrant@ucsc.edu. In addition, F&DM Graduate Students in both the PhD and the SocDoc Programs have access to the graduate lounge in Communications room 139.

Copy Cards
A TA Copy Card is available from the Department of Film & Digital Media for use to prepare materials for F&DM undergraduate sections. The Department does not offer any other copying support. Information on copying for personal academic purposes can be found at: http://library.ucsc.edu/computing/copying

http://library.ucsc.edu/computing/copying#slugcards

Students are welcome to use the copier in Kresge Faculty Services (Kresge Academic, upstairs - room 164) during open hours, M-F 1-5. Directions to the copier in Kresge Faculty Mailroom: http://maps.ucsc.edu/node/7321
Take the path between R-11 Flats and Annex A (across from the Kresge Food Co-op). Enter the Academic Building from the back door. The copy/mailroom is upstairs.

Student Information Directory

The department will collect contact information from students at the beginning of the academic year to prepare a graduate student directory. The department will use this directory internally. The official UCSC email address of each student will be distributed and listed publicly, but all other contact information, including address and telephone number, will be kept confidential. Please keep the department informed when you change your address or phone number during the year (don’t forget during summer). If your information changes, please send notification of changes to the Graduate Coordinator. Keep in mind that you are required to maintain and check your UCSC email address and that all official correspondence will go to that email address.
Graduate Student Commons

The Graduate Student Commons (GSC) serves the needs of the entire UCSC graduate student community. The GSC offers many resources for graduate students in a convenient central location. In addition to housing a restaurant, which is open to the general public and contains quiet study space, the GSC also has conference rooms, a lounge with a fireplace, computers, and a room that may be reserved for TA office hours, academic meetings and space for non-academic use. More information about the GSC may be found at: http://gradcommons.drupal.ucsc.edu/

Library Facilities and Resources

Campus Libraries

There are two libraries on the UCSC campus. The largest of these is the McHenry Library, located centrally near Hahn Student Services. McHenry provides centralized support for instruction and research in the humanities, arts, and social sciences. This library houses a very large periodicals, microfiche, and nonprint collection (including maps, slides, and audio and video recordings). It has just completed a multiyear renovation and now has a café, study rooms, etc. The second facility is the technologically innovative Science Library, located on Science Hill near the Natural Sciences facilities and very close to the FDM offices and classrooms in the Communications Building. The Science Library provides support for hard sciences and engineering instruction and houses materials related to these fields. Together, these facilities contain more than 1.25 million volumes, 9,000 periodical titles, 600,000 microforms, and 500,000 nonprint items.

Social Documentation Subject Guide: http://library.ucsc.edu/course-guides/social-documentation

Library Card

In order to use the library, you must have a UCSC ID card with a current quarter validation sticker. The library privileges associated with the card are considered valid through the summer if you were registered during the immediately preceding Spring Quarter, except for graduating students whose privileges expire at the end of the quarter during which they graduate. As a graduate student, you are eligible for the following Library Services:

- extended loans
- unlimited borrowing
- remote access to the licensed databases
- Interlibrary Loan
- Reserves

Online Databases and Collections

In addition to the physical collection housed in the two campus libraries, the campus library service maintains access to a vast number of online materials, including electronic journal archives, photographic archives, article databases, and fully online versions of physical texts. This
information can be accessed via the library’s main web page at http://library.ucsc.edu/. Access to online materials is automatic from any computer on the campus network. To access materials while off campus, you may use the library’s “Off Campus Access” service. This service will ask you to login with your library card (barcode) number the first time you click on a link for a licensed resource. You'll remain authenticated until you quit your browser. For further information, see the Off-Campus FAQ at http://library.ucsc.edu/oca/faq.html.

Interlibrary Loan

Interlibrary Loan services through Melvyl (http://melvyl.cdlib.org) expand UCSC’s information base to the entire UC system and Stanford libraries. Most items listed in Melvyl are available for borrowing from other UC campuses via an Interlibrary Loan request. For more information about requesting items, go to http://library.ucsc.edu/services/borrowing/interlibrary-loan.

The Social Documentation and Film & Digital Media Websites

The department maintains an official website for the Social Documentation Program at http://socdoc.ucsc.edu and one for the Film & Digital Media Department at http://film.ucsc.edu. Vital information about the program, including news and events, awards and publications notifications, funding opportunities for students, and a directory of faculty, staff and student contact information will be posted to these sites. It is highly recommended that you check the sites regularly.

Inclusion of Student Work on the Website

The department will seek to include a clip of your final project or work in progress on the website. As per the University of California’s policy on copyright ownership, “A student work is a work produced by a registered student without the use of University funds (other than Student Financial Aid), that is produced outside any University employment, and is not a sponsored, contracted facilities, or commissioned work. Ownership of copyrights to student works shall reside with the originator.” For this reason, the department requests that you turn in a clip (and sign our release giving us permission to use it on the web or in some other way as representative of the program).

In addition, you will be asked to make your final thesis documentary available on campus to students and faculty via a secure server hosted by FDM.

Inclusion of Photographic Images on the Website and in Other Promotional Materials

The department may from time to time take photographs of events, classes and other program sponsored activities to use on the website or in promotional materials. As per University web policy and the Public Information Office, any person who appears in an image to be used on the website or in other promotional materials must sign a personal release form and / or consent through public notice to the use of his or her image for this purpose. Therefore, upon registration, you will be asked to sign a blanket release that allows the department to use photos of you and of public events in which you appear on the web or in other promotional materials. Students should inform the department at any time if they do not want their image to be used.

Computing Facilities and Resources
Computing Labs

In addition to the computers available for graduate student use in the Film & Digital Media Department, the campus Instructional Computing unit maintains a number of computing labs for students on campus. These labs are accessible to all currently enrolled students, and most are open long hours each day. The most useful of these labs for film, photo, and video editing is located at Porter College, in Room D-240 (these machines are equipped with Final Cut Pro, Adobe Applications, and sound editing software). For more information on IC labs: http://ic.ucsc.edu/labs

Frequently Asked Questions About Computing

*Where can I print?

Computers with printers with will be located in Kresge 348 and 354. A box of paper and an extra toner cartridge will be provided at each printer. Students are responsible for managing use of these resources.

*Which software applications are available?

Instructional Computing labs on campus have many software applications installed. For more information about IC applications, go to: http://its.ucsc.edu/computer-labs/index.html. It is not possible for you to install software on the Media Lab or IC computers.

*Where can I save my files?

Make sure to backup your work on your external hard drives that are required for the program. Please contact the Department’s Digital Media Specialist if you have questions about this.

NOTE: It is highly recommended that you not leave your only copies of your files on the lab or office machines. These machines are not secure places to store unique data. ITS upgrades or other users may affect files at any time. Always back up important files and retain backups in multiple locations!!

*What do I do if I forget my UCSC email password?

Visit the ITS help desk in Kerr Hall. You will be required to show a photo ID. Password resets are not done via phone or by e-mail.

Academic and Cultural Resources

The Center for Cultural Studies http://ccs.ihr.ucsc.edu/ (with a weekly colloquium series); Institute for Humanities Research http://ihr.ucsc.edu/ (with research clusters that include Asian Diasporas; Borders, Bodies and Violence; Queer Theory, and Urban Studies); Center for Global, International, and Regional Studies http://www2.ucsc.edu/cgirs/;
Bruce Initiative for Rethinking Capitalism http://rethinkingcapitalism.ucsc.edu/;
Center for Games and Playable Media http://games.soe.ucsc.edu/;
Urban Studies Research Cluster http://urban.ihr.ucsc.edu;
Science and Justice Research Center http://scijust.ucsc.edu

Ethnic Resource Centers:
African American Resource and Cultural Center:
http://www2.ucsc.edu/aasl/

American Indian Resource Center:
http://www2.ucsc.edu/airc/

Asian American/Pacific Islander Resource Center:
http://www2.ucsc.edu/aapirc/

Chicano/Latino Resource Center (El Centro):
http://www2.ucsc.edu/raza/

Diversity Resource Centers:

The Lionel Cantu Gay, Lesbian, Bisexual, Transgender, Intersex Resource Center:
http://www.queer.ucsc.edu/home/home.shtml

Women’s Center:
http://www2.ucsc.edu/wmcenter/

Disability Resource Center:
http://drc.ucsc.edu/

We recommend getting on mailing lists and attending events. Building community is an important part of the graduate experience. It's worth making the effort to get to as many activities as you can, meet other students and faculty, and benefit from encounters with campus guests who are here only briefly.
RESOURCES FOR SOCIAL DOCUMENTARIANS (see also the syllabi for SocD 202, 270 and 280)

**General Sites**
The American Folklife Center: [http://www.loc.gov/folklife/index.html](http://www.loc.gov/folklife/index.html)  
The Center for Social Media: [http://centerforsocialmedia.org](http://centerforsocialmedia.org)  
Currents TV: [current.com](http://current.com)  
DocuLink: [doculink.org/](http://doculink.org/)  
Duke University Center for Documentary Studies: [http://cds.aas.duke.edu](http://cds.aas.duke.edu)  
Indivisible: [http://indivisible.org/home.htm](http://indivisible.org/home.htm)  
International Documentary Association: [http://www.documentary.org/resources/funding.php](http://www.documentary.org/resources/funding.php)  
Magnum in Motion: [http://inmotion.magnumphotos.com/](http://inmotion.magnumphotos.com/)  
Oral History How-To Guides: [http://www.bcpl.net/~dcurtis/oralhistory/howto.html](http://www.bcpl.net/~dcurtis/oralhistory/howto.html)  
Poynter: [http://poynter.org](http://poynter.org)  
Radio College: [http://radiocollege.org](http://radiocollege.org)  
Student Filmmakers: [http://studentfilmmakers.com](http://studentfilmmakers.com)  
Vectors Journal of Culture and Technology: [http://vectorsjournal.org](http://vectorsjournal.org)  
Witness: [http://witness.org](http://witness.org)  
Zoom-in Online: [http://zoom-in.com](http://zoom-in.com)

**Career and Job Related Resources**
Association of Independents in Radio: [http://airmedia.org](http://airmedia.org)  
Corporation for Public Broadcasting: [http://www.cpb.org/jobline/](http://www.cpb.org/jobline/)  

**Funding Resources**
Ashlee Tews, Govt Grants Coordinator, Division of Social Sciences: [ashleeac@ucsc.edu](mailto:ashleeac@ucsc.edu)  
California Council for the Humanities: [calhum.org](http://calhum.org)  
Center for Asian American Media, [http://www.asianamericanmedia.org](http://www.asianamericanmedia.org)  
Corporation for Public Broadcasting: [cpb.org](http://cpb.org)  
Cultural Council of Santa Cruz County: [http://www.ccscc.org/](http://www.ccscc.org/)  
Funding Exchange: [fex.org](http://fex.org)  
Independent Television Service, [http://www.itvs.org](http://www.itvs.org)  
Latino Public Broadcasting, [www.lpbp.org](http://www.lpbp.org)  
National Association of Latino Independent Producers, [http://www.nalip.org](http://www.nalip.org)  
NEA Recent Grants: [http://www.nea.gov/grants/recent/06grants/artv06.php](http://www.nea.gov/grants/recent/06grants/artv06.php)  
National Endowment for the Humanities: [neh.gov](http://neh.gov)  
Princess Grace Foundation: [pgfusa.org](http://pgfusa.org)  
Sundance Documentary Program: [sundance.org](http://sundance.org)  
University of California California Studies Consortium, [www.uchri.org](http://www.uchri.org)
University of California Center for New Racial Studies, http://www.ucnrs.ucsb.edu/
University of California Institute for Mexico and the United States, http://ucmexus.ucr.edu
University of California Pacific Rim Research Program: http://www.ucop.edu/research/pacrim/
University of California Human Rights Fellowship: http://www.hrcberkeley.org

Note: Specific focused funding sources are not included here, but you should always pursue funding from entities with an active involvement in the issues which you are documenting.

FILM & DIGITAL MEDIA FACULTY
2015-16

SocDoc Core Faculty:

John Jota Leaños, Associate Professor: Social documentation, documentary animation, Chicana/o studies and popular culture, digital media, public art, community arts and social practice. http://film.ucsc.edu/faculty/john_jota_lea%C3%B1os

Irene Lusztig, Assistant Professor: Film and video production; experimental documentary; ethnographic film; autobiographical film; editing. http://film.ucsc.edu/faculty/irene_lusztig http://film.ucsc.edu/faculty/irene_lusztig

Jennifer Maytorena Taylor, Assistant Professor: Documentary film and video focusing on youth, Latino and Latin American communities, education, pop culture, religion, juvenile justice urban affairs, social change; transmedia and multi-platform work; journalism. http://film.ucsc.edu/faculty/jennifer_taylor

Megan Moodie South Asian studies, feminist theory, reproductive and population politics, kinship, development, legal identities, tribal communities http://anthro.ucsc.edu/faculty/singleton.php?&singleton=true&cruz_id=mmoodie

Marcia Ochoa, Associate Professor and Chair, Feminist Studies: Gender and sexuality, race and ethnicity, Latina/o studies, media and cultural studies, ethnography of media, feminism, queer theory, multimedia production, Latin American studies - Colombia and Venezuela, citizenship and social participation. http://feministstudies.ucsc.edu/faculty/singleton.php?singleton=true&cruz_id=marcia8a


Gustavo Vazquez, Professor: Film and video production; directing drama, documentary and experimental; cross-cultural experiences in film; film festival curator.
Other F&DM Faculty Members:

Lawrence Andrews, Associate Professor and Chair of FDM: Film and video production, audio and sound, installation and media art. [http://film.ucsc.edu/faculty/lawrence_andrews](http://film.ucsc.edu/faculty/lawrence_andrews)

Sharon Daniel, Professor: Participatory culture, technology and social inclusion, new information and communications technologies, collaborative systems, public art. [http://arts.ucsc.edu/sdaniel](http://arts.ucsc.edu/sdaniel)

Anna Friz, Assistant Professor: Sound studies and production, transmission art, media art installation and performance, media (especially radio) history, methodologies for research creation. [http://film.ucsc.edu/faculty/anna_friz](http://film.ucsc.edu/faculty/anna_friz)

Irene Gustafson, Associate Professor: Producing across the boundaries between “theory” and “practice”; non-fiction; gender and queer studies; production design. [http://arts.ucsc.edu/faculty/gustafson](http://arts.ucsc.edu/faculty/gustafson)

Eli Hollander, Professor: Film and video directing, editing, cinematography, videography, digital image generation and screenwriting. [http://film.ucsc.edu/faculty/eli_hollander](http://film.ucsc.edu/faculty/eli_hollander)

Jennifer Horne, Assistant Professor: Research Interests: History of film criticism; early history of film culture, women and cinema; experimental film and video; theories of citizenship and globalization; early cinema Asia-Pacific cinema [http://film.ucsc.edu/faculty/jennifer_horne](http://film.ucsc.edu/faculty/jennifer_horne)

Jonathan Kahana, Associate Professor: Documentary film and media; film and politics; essay film; American film history; American popular and state modernism; cultural and social theory; media publics; audio culture and sound art; disciplines of listening [http://film.ucsc.edu/faculty/jonathan_kahana](http://film.ucsc.edu/faculty/jonathan_kahana)

L.S. Kim, Associate Professor: Television history and theory; racial discourse; feminist criticism; Asian American media production; industrial practices and social change in both mainstream Hollywood and alternative media. [http://film.ucsc.edu/faculty/lst_kim](http://film.ucsc.edu/faculty/lst_kim)

Peter Limbrick, Associate Professor: International cinemas, intersections of race, gender, and sexuality; theories of globalization, transnationalism, and postcoloniality; queer theory. [http://film.ucsc.edu/faculty/peter_limbrick](http://film.ucsc.edu/faculty/peter_limbrick)

Charles Lord, Professor Emeritus: Film and video directing and editing; video theory and history; video installation; screenwriting; documentary production. [http://arts.ucsc.edu/faculty/Lord](http://arts.ucsc.edu/faculty/Lord)

Soraya Murray, Assistant Professor, New media art, theory, and criticism. Visual culture including digital, film, video, and electronic games. Theories of technology and globalization. Media representations of technological and scientific advancement. Representations of otherness,
migration, citizenship. http://film.ucsc.edu/faculty/soraya_murray

**Margaret Morse**, Professor: Digital and electronic media theory and criticism; media art; media history; technology and culture; film history and theory; German cinema; documentary and science fiction. http://film.ucsc.edu/faculty/margaret_morse

**Rick Prelinger**, Associate Professor: Critical archival studies; personal and institutional recordkeeping; access to the cultural record; media and social change; ephemeral cinema; amateur and home movies; participatory documentary; digital scholarship; cinema and public history http://film.ucsc.edu/faculty/rick_prelinger

**Susana Ruiz**, Assistant Professor: Game design; games as forms of activism and art; animation; participatory culture; social art practice; non-fiction storytelling; theory/practice hybridity; Theatre of the Oppressed; expanded documentary; interaction design; worldbuilding; transmedia production; scholarship and activism. http://film.ucsc.edu/faculty/susana_ruiz


**Shelley Stamp**, Professor: Film history, theory, and criticism; silent cinema; female filmmakers; film censorship; histories of moviegoing; early Hollywood. http://arts.ucsc.edu/faculty/stamp

**Gustavo Vazquez**, Associate Professor: Film and video production; directing drama, documentary and experimental; cross-cultural experiences in film; film festival curator. http://film.ucsc.edu/faculty/gustavo_vazquez

**Yiman Wang**, Assistant Professor: Transnational/trans-regional Chinese cinemas of all periods; Intra-Asian and cross-Pacific film remakes; Pan-East Asian celebrity culture; East Asian cultural studies; Asian American cinema. http://film.ucsc.edu/faculty/yiman_wang

Interviews with many FDM faculty are available on the department website: http://film.ucsc.edu/people

**Previous SocDoc lecturers:**

**S. Leo Chiang**, documentary filmmaker, *A Village Called Versailles* (Emmy Nomination)

**Michael Chin**, cinematographer, *LennoNYC, Eyes on the Prize, Chan is Missing* and documentaries for HBO, Independent Lens, POV, American Masters, and American Experience

**Sara Chin**, sound recordist/mixer, *Jonestown, First Person Plural, Eyes on the Prize, Dim Sum* and documentaries for HBO, Frontline, Nova, Independent Lens, POV, American Experience

**Sam Green**, filmmaker, *Utopia in Four Movements, The Weather Underground*
Spencer Nakasako, documentary filmmaker and screenwriter, *Refugee, Kelly Loves Tony, A.K.A. Don Bonus*

Susan Schwartzenberg, photographer, senior artist at the Exploratorium, *Cento: A Market Street Journal, The Rosie the Riveter Memorial, Hollow City*

Nikki Silva, The Kitchen Sisters radio collaborative, *Lost and Found Sound, Hidden Kitchens*

Tricia Valencia Creason, documentary filmmaker, president of Flaca Films, youth media specialist

SOCIAL DOCUMENTATION PROGRAM
AFFILIATED FACULTY
2015-16

David Brundage, Professor, History
Nancy Chen, Professor, Anthropology
Cindy Cruz, Assoc. Professor, Education
Guillermo Delgado-P., Lecturer, Anthropology
Rosa-Linda Fregoso, Professor Emerita, Latin American and Latino Studies
Jennifer Gonzalez, Assoc. Professor, History of Art & Visual Culture
Deb Gould, Assoc. Professor, Sociology
Herman Gray, Professor, Sociology
Miriam Greenberg, Assoc. Professor, Sociology *
Lisbeth Haas, Professor, History
Craig Haney, Professor, Psychology
Gail Hershatter, Professor and Chair, History
Emily Honig, Professor, History
Norma Klahn, Professor Emerita, Literature
Megan Moodie, Assoc. Professor, Anthropology *
Olga Najera-Ramirez, Professor Emerita, Anthropology
Micare Perks, Assoc. Professor, Literature
Juan Poblete, Professor, Literature
Eric Porter, Assoc. Professor, American Studies
Ravi Rajan, Assoc. Professor, Environmental Studies
Jennifer Reardon, Assoc. Professor, Sociology
Lisa Rofel, Professor, Anthropology
Felicity Schaeffer-Gabriel, Asst. Professor, Feminist Studies
Dana Takagi, Professor, Sociology
Lewis Watts, Professor Emeritus, Art
Matthew J. Wolf-Meyer, Assoc. Professor, Anthropology
Karen Yamashita, Professor, Literature; Co-director, Creative Writing Program
Alice Yang, Assoc. Professor, History

* Teaches class in the Social Documentation curriculum
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2015-16

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Position to be filled

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Email ListServe : socdgrads@ucsc.edu

2016 Cohort

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Benjamin Densiekski  bdensies@ucsc.edu
Jorge Alex Flores  joalflor@ucsc.edu
Jackson Kroopf  Jkroopf@ucsc.edu
CURRICULUM OVERVIEW

First Year 2015-16 Courses & Deadlines:
(Dates subject to change)

<table>
<thead>
<tr>
<th>Fall</th>
<th>200</th>
<th>“Approaches to Social Documentary”</th>
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<tbody>
<tr>
<td></td>
<td>290</td>
<td>Special Topics in Social Documentation - Video production</td>
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<tr>
<td>Fall Deadlines:</td>
<td></td>
<td>December 8th Finalize permanent advisors, Master’s Plan of Graduate Work and Thesis Topic (see form below)</td>
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<tr>
<td>Winter</td>
<td>208</td>
<td>“Social Science Research and Social Representation”</td>
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<tr>
<td></td>
<td>280</td>
<td>Video Production</td>
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<tr>
<td></td>
<td>202</td>
<td>“Practice of Social Documentary”</td>
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<tr>
<td></td>
<td>293</td>
<td>“Documentary Animation &amp; Motion Graphics” (Not offered 2016)</td>
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<tr>
<td></td>
<td>Elective</td>
<td>Substantive Course</td>
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<tr>
<td>Spring</td>
<td>270</td>
<td>“Project Planning”</td>
</tr>
<tr>
<td></td>
<td>Electives:</td>
<td>It is crucial that students take a substantive course(s) related to their thesis topic during the quarter</td>
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<tr>
<td>Spring deadlines:</td>
<td>May 13</td>
<td>Project Proposal Due</td>
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<tr>
<td></td>
<td>May 20</td>
<td>Progress Report Due</td>
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<tr>
<td></td>
<td>May 23-27</td>
<td>Qualifying Exams</td>
</tr>
<tr>
<td></td>
<td>Date TBD</td>
<td>2nd year student Graduation Exhibition</td>
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<tr>
<td>Summer</td>
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<td>Thesis Production</td>
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Second Year 2016-17 Courses

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<tr>
<th>Fall</th>
<th>294A</th>
<th>“Production, Analysis, Editing”</th>
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<td></td>
<td>204</td>
<td>“Ways of Seeing and Hearing”</td>
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<tr>
<td>Winter</td>
<td>294B</td>
<td>“Production, Analysis, Editing”</td>
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<td></td>
<td>Electives</td>
<td>“Documentary Animation &amp; Motion Graphics”</td>
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<td></td>
<td>293</td>
<td></td>
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<tr>
<td>Spring</td>
<td>294C</td>
<td>“Production, Analysis, Editing”</td>
</tr>
<tr>
<td></td>
<td>295</td>
<td>“Project Completion”</td>
</tr>
</tbody>
</table>

First order of business: Please fill in the following Master’s Plan of Graduate Work, the planning sheets used to get yourself on track in the curriculum path of the SocDoc program and to begin your studies in a timely manner, informing faculty and advisors of your vision.
In order to research prospective courses, please consult your thesis advisors and the UCSC Catalog. You can also consult specific departments and faculty with expertise that is relevant to your thesis project regarding possible new courses or independent study opportunities.

Date

For

Last Name  First  Middle  Student ID Number

Degree Expected

Month  Year

Subject and genre of thesis

Master’s students’ plans must be filed in the department / program graduate office by the end of fall quarter, year one.

Advisory Committee

Print Full Name  Signature (Substantive Advisor)

Print Full Name  Signature (Creative Advisor)

Print Full Name  Signature (Graduate Director)

Signature (Student)

Approved  Graduate Coordinator
**Course Plan attached**

**GRADUATE WORK PROPOSED**

<table>
<thead>
<tr>
<th>Course Prefix and Title</th>
<th>Credits</th>
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<tr>
<td><strong>FALL QUARTER, YR 1</strong></td>
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<tr>
<td>SocDoc 200 – Approaches to Social Documentary</td>
<td>5</td>
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<tr>
<td>SocDoc 290 Special Topics in Social Documentation - Video production</td>
<td>5</td>
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<tr>
<td><strong>WINTER QUARTER, YR 1</strong></td>
<td></td>
</tr>
<tr>
<td>SocDoc 208 – Social Science Research &amp; Social Representation</td>
<td>5</td>
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<tr>
<td>SocDoc 202 – Practice of Social Documentary</td>
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<tr>
<td><strong>SPRING QUARTER, YR 1</strong></td>
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<tr>
<td>SocDoc 270 – Project Planning</td>
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<tr>
<td><strong>FALL QUARTER, YR 2</strong></td>
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<tr>
<td>SocDoc 294A – Production, Analysis, Editing</td>
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<tr>
<td>SocDoc 204 – Ways of Seeing and Hearing</td>
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WINTER QUARTER, YR 2

SocDoc 294B – Production, Analysis, Editing  5

________________________________________  

________________________________________

SPRING QUARTER, YR 2

SocDoc 295 – Completion of Master’s Project  5

SocDoc 294C – Production, Analysis, Editing  5